

FACULTY OF MUSIC UNIVERSITY OF TORONTO

CONTEMPORARY MUSIC ENSEMBLE

ROBIN ENGELMAN
conductor

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WEDNESDAY, MARCH 8, 1989

8:00 PM

WALTER HALL

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The Symphony No. 4, composed by Professor Emeritus Talivaldis Kenins,
is being performed this evening
in honour of his forthcoming 70th birthday on April 23.

PROGRAM

Incantation and Allegro for Mixed Sextet (1988)

GREGORY FURLONG

First movement

(b.1959)

Michael Downie, flute; Colleen Cook, clarinet;

Andrea Weber & Lawrence Beckwith, violin; Ananya Menon, viola; Ron Chambers, cello

Septuor d'Instruments à Vent (1937)

CHARLES KOECHLIN

(1867-1950)

I. Monodie. Tranquille mais sans traîner

II. Pastorale. Tranquille et clair

III. Intermezzo. Allegretto con moto

IV. Fugue. Allegretto dolce

V. Sérénité. Calme, très doux

VI. Fugue. Allegro, animé

Michael Downie, flute; Carroll Kim, oboe; Lawrence Charge, English horn;

Colleen Cook, clarinet; Chris Wilson, saxophone;

Julia Yang, horn; Catherine MacDonnell, bassoon

Octet for Wind Instruments (1922-23; rev.1952)

IGOR STRAVINSKY

(1882-1971)

Sinfonia

Tema con Variazioni

Finale

Michael Downie, flute; Colleen Cook, clarinet;

Catherine MacDonnell & Carolyn Lockhart, bassoon;

Norman Engel & Victoria Hall, trumpet;

Gregory Furlong & Robert Tilley, trombone

* * * INTERMISSION * * *

Suite for Clarinet and String Orchestra, Op. 148a (1955)

ERNST KRENEK

(b. 1900)

Andante sostenuto

Allegro moderato

Andante

Vivace

Peter Stoll, clarinet; Lawrence Beckwith & Andrea Weber, violin;

Ananya Menon, viola; Ron Chambers, cello; Stefan Valentyne, double bass

Symphony No. 4 for Chamber Orchestra (1972)

TALIVALDIS KENINS

(b. 1919)

Lento-molto animato-Piu tranquillo

Prest-Adagio-Con brio-Lento subito

Michael Downie, flute; Lawrence Charge, oboe; Colleen Cook, clarinet;

Julia Yang, horn; Norman Engel, trumpet; Robert Tilley, trombone;

Andrew Morris & Gabor Taryan, percussion;

Lawrence Beckwith & Andrea Weber, violin; Ananya Menon, viola; Ron Chambers, cello

TONIGHT'S ARTISTS

Born in Quebec, GREGORY FURLONG began his formal music education at the age of eleven, with the study of the trombone. He subsequently undertook private lessons on this instrument while earning a degree in mechanical engineering at the University of Ottawa. After graduating, he worked in the acoustics and vibrations labs of Pratt & Whitney Aircraft of Canada. He returned to Ottawa to follow a course of self-study in acoustics and music, and won first prize in the open arranging category at the Ottawa Music Festival (1984) for *Bedlam in Bethlehem*. Since 1985, he has been pursuing a degree in composition at the University of Toronto, where he is presently studying with Lothar Klein. Included among his many awards are the Ben McPeck Memorial Scholarship (1987) and the Glenn Gould Composition Award (1988). Furlong's works have been performed by various ensembles, including the University of Ottawa Trombone Choir and the Toronto Trombone Ensemble, of which he is a founding member.

Clarinetist PETER STOLL, a student of Associate Dean Ronald Chandler, is in his fourth year of the performance program at the Faculty of Music. He has won numerous awards and competitions and, last November, the Ontario Chapter of the IODE presented Peter -- the Faculty of Music's nominee in this province-wide competition -- with the IODE Provincial Scholarship in Music. At the Kiwanis Music Festival, held in Toronto last month, he captured the top award in the clarinet class.

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NOTES

Incantation and Allegro for Mixed Sextet

GREGORY FURLONG

Mystery and concealed passion are the prevalent moods of *Incantation*, created by the use of solo recitations (notably in the flute) and chant-like passages. This aura of hidden ritual is enhanced by the employment of exotic scales, and by the succession of three chords which opens and closes the arch form of the movement. This is the first movement of *Incantation and Allegro for Mixed Sextet*, completed in the spring of 1988. The Contemporary Music Ensemble gave the first performance of his *Allegro* last spring, and is giving the premiere performance of *Incantation* this evening.

Note by Gregory Furlong

Septuor d'instruments à vent

CHARLES KOECHLIN

The wind septet is, in many ways, a perfect representation of Koechlin's late style, particularly in its use of very clear, liquid counterpoint and modal harmonies. The *Intermezzo*, for example, is a "sonnerie" ostinato dispersed among four instruments, while the rest of the group performs a variety of counterpoints often suggesting a different mode or key than that of the sonnerie itself. This technique (the melody suggesting one mode and the bass another) is a prominent feature of the piece. There is a progressive feeling of development, with the full group beginning only in the third movement, and the longest movements coming towards the end.

Note by Claude Lapalme

Octet for Wind Instruments

IGOR STRAVINSKY

Wind band texture, with its clarity of timbre and attack, is a prominent feature of Stravinsky's works from the 1920's. The *Octet* occupies an important place in Stravinsky's output, for it was here that his newly formulated neoclassical style reached maturity. Evident in this comparatively early work are the emphasis on architecture, the economy of means, and the austerity of expression -- traits which were to become stylistic hallmarks of full fledged neoclassicism.

Stravinsky himself describes the *Octet* as follows:

Composition, structure, form, here all are in the line of the 18th-century masters ... The introduction is comparable -- has an importance in the whole scheme -- to the introductions in late Haydn symphonies. The *allegro* is a typical two-theme *sonata allegro* in the key of E flat. The second movement is a theme with variations; ... it is the first variation rather than recurs rather than the theme in its original state. The final variation is a *fugato* (with added -- non-strictly *fugato* -- notes) with, as subject, the intervals of the theme inverted. A measured flute cadenza modulates to the finale in C Major, a king of rondo with coda.

In 1952, Stravinsky published a slightly revised version of the *Octet*; this revised version is the one which is being performed this evening.

Suite for Clarinet and String Orchestra, Op. 148a

ERNST KRENEK

Born in Vienna, Ernst Krenek emigrated to the United States in 1938. Though Krenek is principally known as a serial composer, his *Suite for Clarinet and String Orchestra* is neoclassical in character. The work was originally written for clarinet and piano (Op. 148), and is divided into four movements: I: *Andante sostenuto*; II: *Allegro moderato*; III: *Andante* and IV: *Vivace*. All four movements draw on classical forms and contrapuntal textures. The first and third movements are characterized by the long-breathed lyricism of the clarinet. The second movement is in the form of a minuet and trio, and Krenek surprises the listener by putting the repeat of the minuet in a contrasting duple metre. The last movement is somewhat reminiscent of a classical finale, in which the theme is clearly presented in antecedent and consequent phrases; these are, in turn, imitated between the clarinet and string parts.

Notes by SU YIN MAK
Arts & Science, Year 4

Symphony No. 4 for Chamber Orchestra

TALIVALDIS KENINS

TALIVALDIS KENINS studied at the Latvian State Conservatory in Riga and at the Conservatoire National in Paris. He came to Canada in 1951 and, in 1952, began teaching at the Faculty of Music, University of Toronto, maintaining his position until his retirement in 1984.

His *Symphony No. 4* was premiered by the London Avon Players in Gurzenich Hall, Cologne, and subsequently performed in Brussels, Liege, Paris, London, and New York. It was recorded by the CBC Vancouver Orchestra under the direction of John Avison, and won the award as best recording of Canadian music, presented by the Canadian Music Council in 1977.

Paul Rapoport wrote the following of this work (*Tempo*, June 1986):

This is the most radical of the symphonies, consistently nontonal and nonthematic ... (and it) is the most concertante of all Kenin's symphonies. It emphasizes soloistic part writing; deliberate non-development in accretion, juxtaposition, and fragmentation of ideas; "dialogue" tendencies and extreme use of colour contrasts among the orchestral sections; greater dependence on rhythm and texture, along with lesser dependence on specific pitch relations. Indeed, one could consider this more a concerto for orchestra than a symphony.

Talivaldis Kenins continues to maintain a busy schedule. On May 6, in Riga's Philharmonic Hall, the Latvian Philharmonic Orchestra will pay tribute to the composer's 70th birthday with a program devoted to his works; included on the program will be his *Gloria*, performed by the orchestra and the State Academic Choir. The following day, two concerts of his chamber music will be held at the Riga Conservatory, during which his *Sonata for Two Pianos* -- commissioned by the Latvian Ministry of Culture -- will receive its world premiere.

Radio Canada International is presently compiling an anthology of the music of Talivaldis Kenins, which will be issued in a set of three compact discs.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS

THURSDAY,
MARCH 9

THURSDAY NOON SERIES RECITAL

A program featuring works by student composers

12:10 pm Walter Hall Free

FRIDAY,
MARCH 17

CONCERT CHOIR

Choral Music on Campus

Doreen Rao directs the choir's final performance of this season

Motets and Masses Works by Byrd and Bruckner

J.S. Bach Mass in G Major

* * * Intermission Feature * * *

U of T's award-winning vocal jazz quartet **After Hours** will perform in the Walter Hall lobby

Songs and Serenades

Works by Handel, Raminsh, Mercure ...

Vaughan Williams Serenade to Music

Bernstein Make Our Garden Grow

(from **Candide**)

Weinzweig In the Arms of Morpheus

8 pm Walter Hall \$4 G.A.

SUNDAY,
MARCH 19

CONCERT BAND

Stephen Chenette, conductor

Fisher Tull Toccata

Percy Grainger Colonial Song

Norman Dello Joio Songs of Abelard

Rimsky-Korsakov Procession of Nobles

John Barnes Chance Var. on a Korean Folk Song

Tibor Polgar Broadway!

Philip Sparke Barn Dance and Cowboy Hymn

...and Marches by Wagner, Polgar, Chenette,
and Sousa

2 pm MacMillan Theatre \$4 G.A.

